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Cover Design: Judy Wachob, Age 7, Grade 2, Mary A. Wilson School,
Punxsutawney, Pa.



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Dear Reader

It was a large elementary school in a city public school system. As I approached the art room, a group of sixth graders — later I counted 46 — filed into the room and took their places at old-fashioned, screwed-down desks. The room was crowded and not particularly cheerful-looking. Obviously it had not been designed as an art room. However, it did have a sink and a long row of storage cabinets across the back wall.

The art teacher stood quietly at the front of the room. I felt a certain hushed expectancy among the children as she began to speak. "How many would like to paint today?" About 15 children raised their hands and they were permitted to get their own materials from the cabinets: large sheets of rough manila paper, boxes of tempera paints, brushes and baby-food cans of water. Those who did not find places among the crowded double-faced easels at the back of the room returned to their too-small desks where their papers flopped over the edges. As my attention turned to the other children, I found that several had been to another cabinet to get pliers and soft aluminum wire with which they were fashioning imaginative animal and bird forms.

At the front of the room wedged between the teacher's desk and the blackboard were two ancient work tables about the size of kitchen tables. On one was a sheet of plate glass, printer's ink and several gelatin brayers. Two children were rolling out several colors of inks and beginning a painting on a large sheet of newsprint attached to the blackboard with Scotch tape. The children were rolling the edge of the brayer to form lines and using the full width for larger areas. The second table held the same materials as the first except that here a youngster had spread a coat of red printing ink on the glass and was drawing into it with a stick of wood. Then he pressed down a sheet of colored construction paper to make a monoprint. After making a print he carefully attached it with Scotch tape to the plastered wall beneath the windows.

At a desk in one corner of the room a boy was cutting a linoleum block. Another student was cleaning a silkscreen before making a new design. Two children were carving in black foam glass.

At the rear of the room a small table was equipped with an electric kiln. A group of children seemed to be waiting near the table when an older girl walked in the door, waved to the teacher and joined the group. "Who's she?", I asked the art teacher. "Oh", she replied, "in a workshop program of this type where there is an emphasis upon experimentation with many different materials, it is difficult for me to talk with all the children about the possibilities of so many materials. So they teach each other. The girl is a seventh-grader who happens to have a free class period this hour. She comes in to teach some of the sixth-graders how to do enameling on copper. She learned how last month."

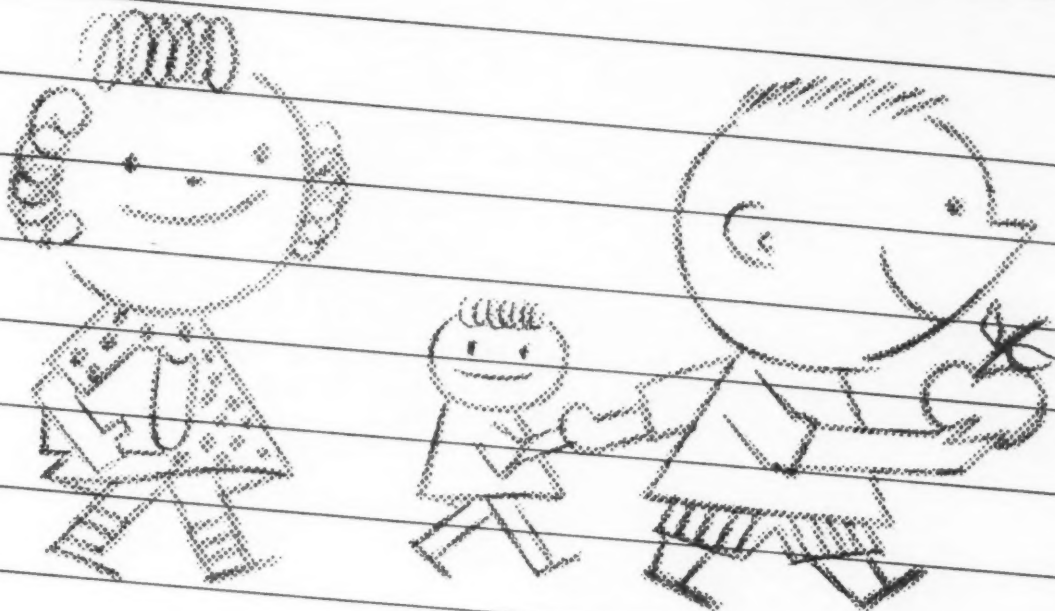
At this point the school principal entered the room. I complimented her on the very effective art program which was in progress. "Have you seen," she asked, "how our classroom teachers at the lower grade levels use this approach? Let's go visit the kindergarten . . ."

But that is another story for next month.

Sincerely,

F. Louis Hoover

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Into the kaleidoscopic tapestry that is America, a San Francisco junior high school blends rich colors and designs of Orient.

By MILLIE TRESKOW

Teacher, Francisco Junior High School
San Francisco Unified School District

THE MAGIC LOOM

One of San Francisco's junior high schools is the magic loom on which the city's world-famous Chinatown weaves its ancient Oriental culture into the very warp and woof of our American way of life. Into one kaleidoscopic tapestry are blended all the rich colors and designs of the old world and the new.

Once limited to the strict confines of Chinatown proper, since World War II San Francisco's more than 25,000 Chinese have spread into "Little Italy's"

North Beach and Fisherman's Wharf, climbed the steep slopes of historic Telegraph Hill and spread into portions of residential Nob and Russian Hills.

As a result, Francisco Junior High School is a conglomerate: 75% Chinese, Orientals by race but mostly Americans by birth; 15 per cent of Italian ancestry and the remaining 5 per cent a mixture of Mexican, Spanish, Negro and Caucasian.

Chinese children adhere to a rigid pattern set down by

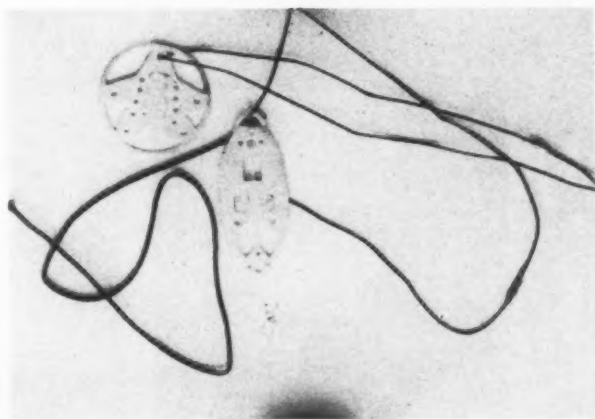




Non-English-speaking children communicate in clay. Ceramic pieces are often reminiscent of ancient Oriental symbolism.

their elders. They speak Chinese at home and many Chinese children between the ages of six and 14 attend "Chinese School" every day from five to eight o'clock in the evening. Here they learn to read and write their Chinese language and to understand and appreciate the ancient customs, folklore and culture of their ancestors. Thus, whether newly arrived from China or whether they are United States-born or of American-born parentage, Chinese children are steeped in the traditions of their race.

There are special Junior Americanization groups at Francisco Junior High School, composed of approximately 150 boys and girls newly arrived from China, as well as other



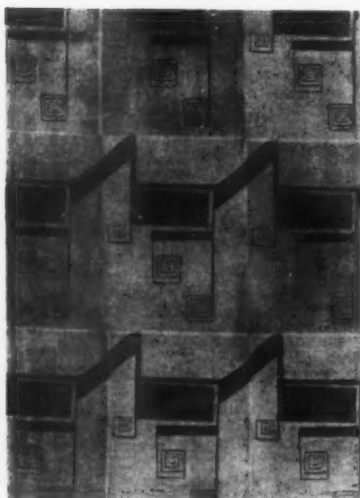
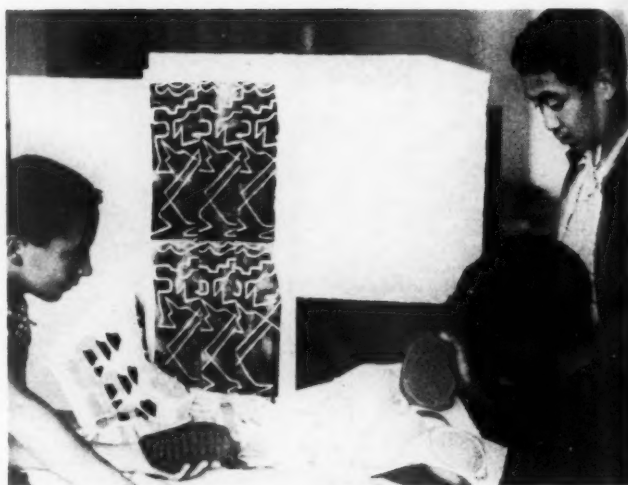


Weaving classes explore color and texture through medium of yarn. Mask-making fits into Oriental students' feeling for tradition. Valuable in Art Workshop is their easy control of brush, learned early in writing their own Chinese characters. Block printing makes opportunities for designs like those below.

non-English speaking youngsters from Latin America, Italy, Philippines, Puerto Rico and elsewhere. Here, under the expert guidance of specially-trained teachers, some of whom are themselves Chinese, these students are taught the fundamentals of the English language in connection with special classes in social science and mathematics. Of necessity, this group is divided into several small sections for almost individual teaching.

However, for subjects such as Physical Education, Industrial Arts, Music and Art, these Americanization groups follow the regular school program.

As a part of their training, the groups visit the Zoo, Golden Gate Park, industrial plants, manufacturing shops, banks and stores. They use various modes of transportation and en-



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Floral and wood displays throughout school develop from the feel of a piece of wood, roundness or roughness of stone or direction of a leaf.



counter many other facets of modern living. This daily contact with regular students and frequent outside trips soon bring about an increased English vocabulary and an easy familiarity with our everyday American way of life. As a result of this special training, this progress in language, subject matter and adaptability has been more than satisfactory.

But it is in the art classes that these non-English speaking students have exhibited the astonishing sum-total of this Americanization training. Their artistic contributions are outstanding. Because of the high quality of the art program, the school has many visitors, especially art trainees from the colleges.

In San Francisco the two outstanding Old World influences in art are still those of the East and the Occident, the Oriental and European — the Chinese and the Spanish. At Francisco Junior High, with its great percentage of Chinese, naturally the Oriental influence is by far the most predominant.

These Chinese children have an inborn appreciation of color, as shown in their use of pinks and reds. They have a natural talent for simplicity of line to a given space. Their training in Chinese "character writing" gives them a remarkable yet easy control of the brush. They hold it differently than do Occidentals, but a wise teacher won't change this.

The Chinese have a stoic patience, ages old, which shows in their meticulous work. Their keen awareness of nature's splendors is reflected in the brilliance of their color, their gradations of shade and variations of tone. In textile designing and block-printing, they need no formal training, for their work reflects centuries of inherent traditions and spiritual reflection.

Evidences of this Oriental culture surround them on all sides in our own Chinatown. Known throughout the country are the wonderful shops of art treasures, native silks and textiles, intricate wood carvings and delicate ceramics. The outstanding antique collection in the United States is on display in the Ching Wah Lee Studio in Chinatown in Old Chinatown Alley. (continued on page 44)

SHOU—their symbol for happiness and long life — shows up frequently in student art.



LEARNING TO PAINT IS LEARNING TO SEE

Seeing—not just looking at—is secret of transition
from accidental production to conscious achievement.

LEARNING TO SEE 13

THE EYES HAVE IT! 14

A SKETCH PAD HELPS 18

CAN YOU TAKE IT? 22



Children show their pictures and share their learning on KOMO-TV show titled "Learning to See and Art is Everywhere."

LEARNING TO SEE...

By **MILDREN W. GELLERMAN**

Consultant in Elementary Education
Seattle Public Schools



Quick sketches in charcoal fix the look of trees in youngsters' minds.

To paint one must be able to see. Many of us *look* but we don't see enough either to talk about it or to paint what we have seen. The ability to observe, analyze and remember the things we have seen is a wonderful and necessary part of learning. Children can be taught *how* to see and this ability to see helps them paint. A learning experience of this kind took place in one of the Seattle Public schools.

"Miss McClelland, you know something? I don't like our trees!" This startling observation came from a child in the third grade of View Ridge School.

Miss McClelland, always alert to a teaching situation, responded, "Well, what do you think we should do about it?"

The children pondered the problem awhile and came up with this idea: "Why don't we go for a walk and look at the trees right around our school? Maybe seeing them would help us."

This approach was not new to Seattle school children. Field trips are often used to help solve learning (continued on page 48)





1

(1) Marcia has little brother pose for her. (2) Eva Mae finds interesting subject in corner of back yard. (3) Bill sketches large grain elevator near his home. (4) Janice, a minister's daughter, makes many sketches while attending church social affairs. (5) Glen knows subject is not as important as arrangement of forms, lines and texture; he sketches clothes closet.

THE EYES HAVE IT!

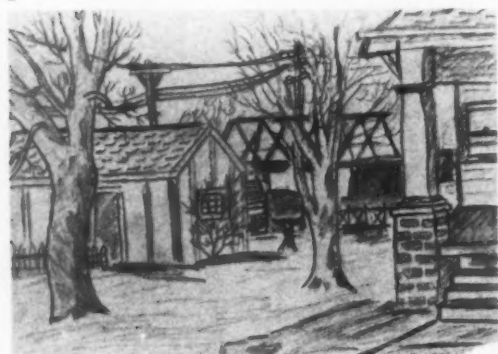
By LUCILE H. JENKINS

Art Teacher, Northeast Junior High School
Kansas City, Missouri

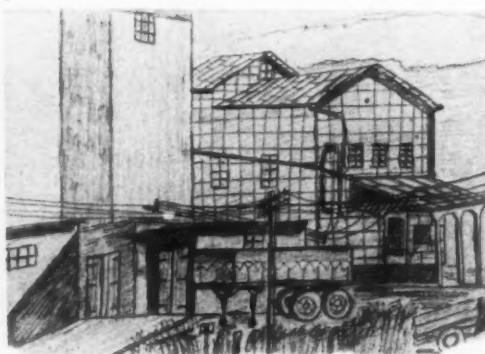
Ask the average eighth or ninth grader to "paint something" and you may get copying or at best a feeble attempt to draw something from memory. Encourage him to see and to draw familiar things and the results are surprisingly alive and vital. What better way to do this than to show him how to sketch "on the spot"!

My students do pencil sketching the year around; but for several reasons I like especially to emphasize it at the beginning of the school year. First, the classroom is warm at that season and the out-of-doors is pleasant. Another very practical reason is that for the first week or two a pencil is about the only tool most students bring to class — so we use it. They quickly see that pencil sketches are important because they will later become subject matter for paintings and other compositions that will be worked out in the class room.

2



3



4



5



6

(6) The house with picket fence and dying tree in its front yard is center of attention for group of students making sketches to be used for paintings in classroom. (7) Marcia used hers for linoleum block.



7

The overall aim, they soon learn, is to observe forms, shapes, color and textures that heretofore have been looked at but not actually seen. But, for us teachers, perhaps the most important reason of all is that this is one way we can help guide the child through the transitional stage of accidental production to a stage of more conscious achievement, thereby establishing confidence in his ability to express himself.

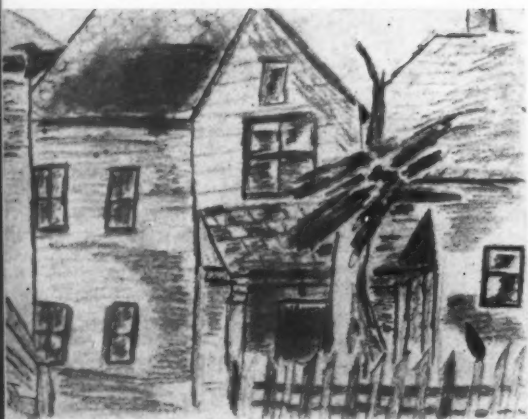
When students go out to sketch for the first time they may be confused. There is so much to see that has only been looked at before. I try to prepare them by offering a few suggestions:

"Suppose you've found the location you want to sketch. You see the foliage on the trees, grass on the green lawn, the street, an automobile in front of the house, the shadows and streaks of sunlight on the sidewalk and white clouds floating in the sky. Obviously, you cannot sketch all that in one picture so select three or four interesting forms to make a strong sketch. Look at the subject through half-closed eyes to see the main light and dark areas. Try to select shapes and spaces that will best express your idea about the subject. In that way it becomes more than just a realistic drawing. Try to express a mood or a feeling about the subject. Remember, your drawing is different than a photograph because you are expressing *your idea* about the spot and not merely copying what you see."

It is always interesting that an entire class can sketch from one



8



9



Everyone sketched the same scene, but this is how differently their finished work comes out. (8) Judy used her sketch for tempera painting. (9) Shelby and (10) Nancy worked in water color.



10

spot and yet no two sketches will be exactly the same because everyone interprets it his own way. I go on: "Omit distracting details. Select only those that emphasize your idea. Leave out all but the necessary lines. Then block in simple values, or tones. Try to express a variation of textures in your sketch. Study the textures in your sketch. Study the textures in the shingles, trees, windows, grass, pavement, etc. Design the space so that every part bears a close relation to the entire picture. If a certain section of the space is empty or if a part does not seem to "belong", leave it out. Although it is desirable to vary the gen-

eral theme of your sketches, it is not necessary in order to produce well-organized sketches. Your subject matter will look different each time you change your position to look at it. It is quite possible to make any number of sketches within the block where you live.

"Remember, the world is just outside your door. An infinite variety of interesting forms and shapes can be seen from your doorstep, if you learn to use your eyes. If you try, you will learn to look at the shape of the ground and see how it forms planes of color in a variety of designs. (continued on page 41)



A SKETCHBOOK HELPS...



By JOHN LASKA

University High School
University of Illinois
Urbana, Illinois

One of an art teacher's most stimulating experiences is to look at students' sketchbooks. I get a real thrill when a student approaches me with his sketchbook and says, "Mr. Laska, I want to show you something I've been doing."

The sketchbook is used in and outside of our classroom. Its pages frequently carry the intimate suggestions of not yet realized art projects. It can be birthplace or graveyard of ideas truly belonging to the student but if the sketchbook becomes the property of the teacher for frequent grading procedures the student may regard keeping it as a chore.

Teachers often see mathematics papers, English and science notebooks teeming with drawings and sketches that ought to have been done in art class. When the book is the "hands off" property of the student it becomes alive with a thousand and one ideas and sketches. Many may never get to be seen by the art teacher except by chance or by the self-conscious

Student's "hands off" property, sketchbook is birthplace—or graveyard—of art ideas. It's a tool and an ally of visual growth.

intent of a beginning student. One experience is certain. If a student does show you his or her sketchbook, it's something that will happen over and over again. You will see jets, cars, animal pets, supermen, geometric doodles and women of varying degrees of sophistication. These are the common doodles of a junior or high school student. These efforts are like the first steps of a child. It is important that the students be made to feel secure in his initial efforts. The students who go beyond these initial steps are usually the most promising, those who might even think seriously of art as a career or of art as strong avocational interest.

There is perhaps no safer or easier way than through the sketchbook to determine the highly motivated and



"talented" among our students. It is with great pride that I say that students who have left my classroom over two years ago, have returned to say, "Mr. Laska, I'd like to show you something I've been doing." I regard this as a warm gesture of friendship and reassurance that my students are still developing in an art and social sense.

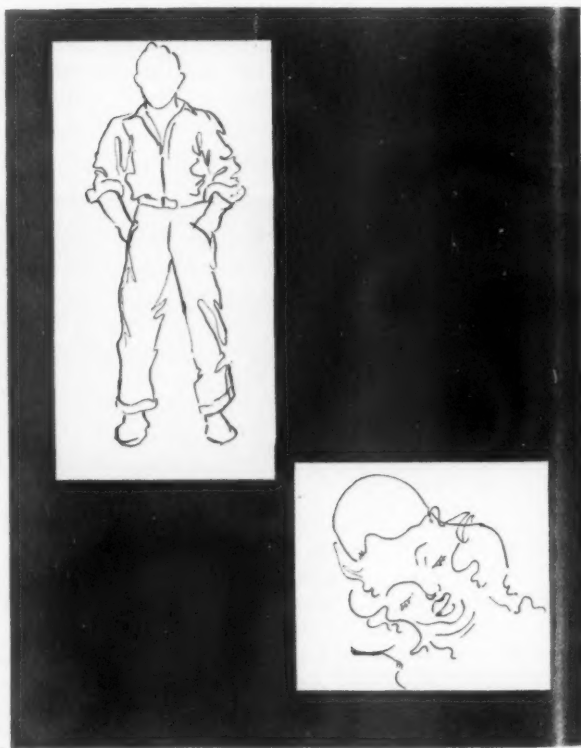
The sketchbook demonstrates observable progress both to students and teachers. One sure way to evaluate the success of the procedure is to observe that a student is working on a second, third or fourth pad.

The security felt in a developing skill at being able to represent graphically an idea is an important element in the use and continued use of this material. An important adjunct to this development is the fact that the practicing art experiences extend beyond classroom time. This increase in art activity is not only healthy but is an accelerated procedure toward control of a variety of media and ideas.

The use of a sketchbook is one of the fastest and most developmental procedures for training a gifted art student. The quality and the degree of skill and confidence that results from high school sketching experiences can be the foundation on which a personal and vocational adjustment are established.

The sketch pad remains a tool through which an art teacher can develop deeper understandings of students. Many of these sketches reveal student's home situations and environments as well as interests.

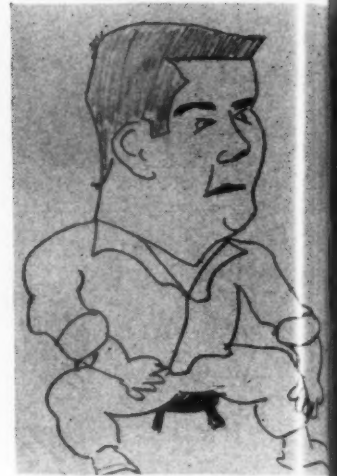
Eyes and senses are awakened to the pictorial potential of the student's everyday environments. Pictorial composition is learned faster through application than through an abstract discussion of compositional elements in a classroom divorced from this kind of experience. The development of skill in observation is essential to a full enjoyment of any environment and the sketching experiences stimulate growth in this process. •







CAN YOU TAKE IT?



By **JOHN STENVALL**

New Trier Township High School
Winnetka, Illinois

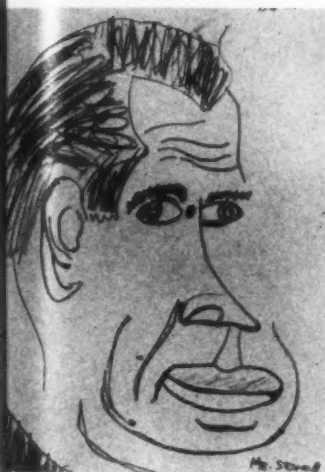
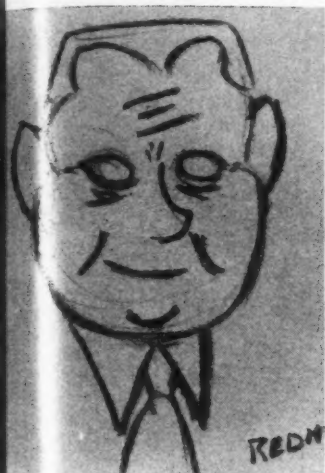


"Mirror, mirror in my hand — who is the fairest in the land?" The teacher who dares to pose for student caricatures soon learns *he's* not the fairest in the land! But if he can take the ego deflation, he sees enthusiasm at its height as even the poorest students reach a peak of visual expression. Freedom to draw a cartoon of the teacher — for which the student will be praised rather than censored — is sufficient incentive for a sketching session that will be unusual — to say the least.

Too often teachers minimize the educational effect of cartooning and caricature as part of life drawing units in the art curriculum. Yet, curiously enough, comic books are prized and desired possessions of most children, and cartoon sections of newspapers are of interest to even the most intellectual readers.

The drawings reproduced are of me — not flattering but certainly revealing. They were drawn by sophomore students (continued on page 44)









I am enrolled in a pottery class in Gladstone Junior-Senior High School because I would rather take this than any other of the art courses offered.

I find that it is possible to learn a lot and I am able to make pottery to take home.

I have just been taught how to use the wheel and it is fun. With more practice I should be able to do more interesting shapes. I like it because I can make pots quickly and get one thing shaped in a 55-minute art period.

Ray Lewis

Age 14

Vancouver, British Columbia



How To THROW A POT...

By JOHN LIDSTONE

Supervisor of Arts and Crafts
Vancouver School Board

and REX MASON

Potter in Residence
University of British Columbia
Vancouver

Photographs by ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia

One of the most fascinating craftsmen to watch is the potter. Things happen so quickly when a pot is being thrown on the wheel that most of us who are not potters are mystified by the process which turns a lump of clay into a beautiful bowl or vase in a matter of minutes.

High School students are becoming increasingly interested in the art of throwing pottery. However, it is not a technique which is learned in a class period or two. And it has been found that a demonstration by an expert is a definite help.

It was a lucky group of students who were present for this demonstration by Rex Mason, one of North America's foremost potters. Here he reveals for your students, step-by-step, what happens when a potter "throws" a pot. •



First the potter places ball of clay on wheel. Size of ball depends on how large he intends to make finished pot. Clay will have been carefully prepared beforehand so that it will be right consistency for throwing.



By pressing inward with both hands the potter draws clay up into long cone forcing all irregularities to the top where they may be controlled.



He gains control of the mass and "centers" the clay on wheel. He makes sure the clay is evenly placed on, around and above center of wheel so that there is no "wobble" apparent.



Now he pushes clay down. He draws it up and down until it is completely under his control, or "centered". The more expert the potter, the less time he needs to spend on this step.



With the mass completely under his control, he compresses it into shape that he feels will be suitable for vase he is now beginning to throw.



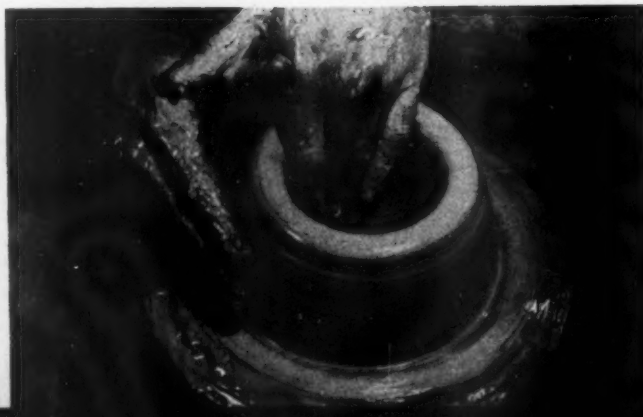
Next the potter is ready to "open". Notice how one hand supports clay and acts as a guide for the opening hand which must remain on center.



As the pot opens, one of Potter's hands supports outside while fingers of the other hand force clay away from center of pot and into the walls.



Fingers of one hand drag across bottom of pot and up inside wall as fingers of other hand squeeze and move simultaneously up the outside. Notice how thumbs are crossed to ensure even pressure up the walls.





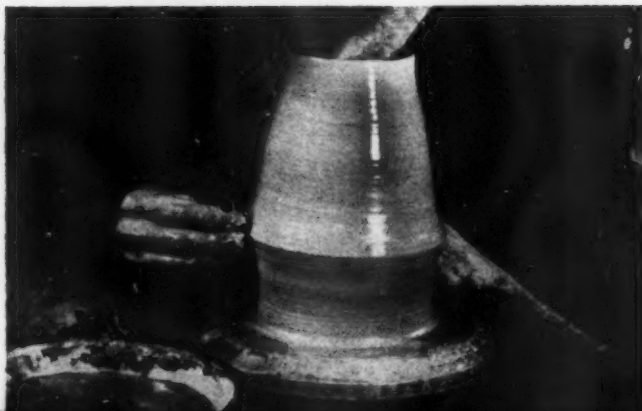
Mr. Mason's wheel is foot-operated. He avoids using his hands while working up speed on wheel and actually throws pot while wheel is coasting.



Walls grow thinner as clay cylinder gets higher and higher. Potter lubricates clay with water so that it will move easily between his hands.



When sides are correct thickness and sufficiently high, shaping of pot starts.



As shaping continues, wall widens if outside fingers are below those inside. If inside fingers are lower than those outside, wall narrows.



Form grows from the inside. Cut-away shot shows how the potter's fingers work inside to accomplish shaping and outside to support walls.



Pot continues to take shape. Notice it is developing from bottom upward.



Slowly reaching its final form, the pot is nearly complete. Potter will cut it free with piece of thin wire.



Stretching wire tightly over head of wheel, he turns wheel in opposite direction as he draws wire toward him. When pot is partly dry it will be trimmed and when fully dry, fired.

SUPERVISION **Can Be** **Creative, Too!**

But art-experience is not enough.
Today's supervisor plays role of
leader, mentor, servant — and friend.

By **RITA NEWTON**

Instructor in Education
University of Illinois, Urbana, Ill.

Photographs by Christopher F. Bannister in cooperation
with Miss Bonnie Lewis, Art Consultant, Champaign, Ill.



"Our art supervisor brings us special things"—and along with them appreciation, understanding and enthusiasm. She helps mix nice, messy materials for children to use.

"And this is the Art Inspektor from the United States."

Each time this introduction was repeated, the visiting American art supervisor winced. The European translation of her title showed that it had meanings far different from those which inspired and guided her work.

Here in America, too, classroom teachers make translations of *art supervisor*, *consultant* and *specialist*. The meanings they attach to the titles and the definitions the art personnel themselves have of their roles are of fundamental importance in art education today. The role of the art person has been changing. Also we are learning more about how people can be helped to change and we should be able to apply this in working with teachers in art. Yet many art





"When we have two art teachers we can do more things." Classroom teacher and art supervisor work side by side, learning new approaches from each other—and making it possible for children to have and choose from more varied, complicated media.

positions today go undefined or misdefined and suffer from crippling contradictions in practice.

Art teachers know that when a child copies or follows step-by-step directions of an example done by the teacher, he is not being creative. And yet these same art teachers, as supervisors, often go in — on request or not — to "show the classroom teacher how art should be taught". Just as there are teachers who think it is important that their pupils produce Modern Art or even Child Art, and that to achieve this one may have to give directions, "motivate" and use every trick of the trade to get the desired appearance in the children's work — so do many supervisors think that it is their duty to use all kinds of pressures and precepts on teachers to get them to do Creative Teaching. This kind of approach assumes that creativity can

be imposed, dictated, copied or made into a formula of characteristics, methods and rules.

Few art teachers think that it is their job to "correct" each child's work or to tell him what's wrong with it. Instead they develop an understanding eye and an encouraging attitude. Yet as art supervisors, some of them accentuate the negative so consistently that classroom teachers accurately and gloomily define them as "experts who come to tell you what's wrong with your teaching." So long as classroom teachers define the role this way, they are unreceptive to the art program, submissive or hostile to the art supervisor, and negative or dictatorial about the art work of their children, because *people tend to treat others the way they are themselves treated*. Children who say "I can't draw" often have teachers who say "I can't teach art",

and both have probably been overly-impressed by Experts.

Just trying to overcome such established attitudes toward imposed and critical supervision would be hard enough for a supervisor. It is harder still when the things that a supervisor thinks he must do as part of his job are things that reinforce these attitudes and destroy the relationship which he says he believes in. One supervisor, in defining the role, writes: "When the classroom teacher does the teaching the supervisor is observing her methods so that they may discuss any shortcomings later", and goes on to note that one function of meeting with groups of teachers is "to bring to mind touchy subjects without making them personal". This negative approach does not lead to independent constructive efforts on the part of teachers. Using this approach the supervisor confuses the teachers and himself.

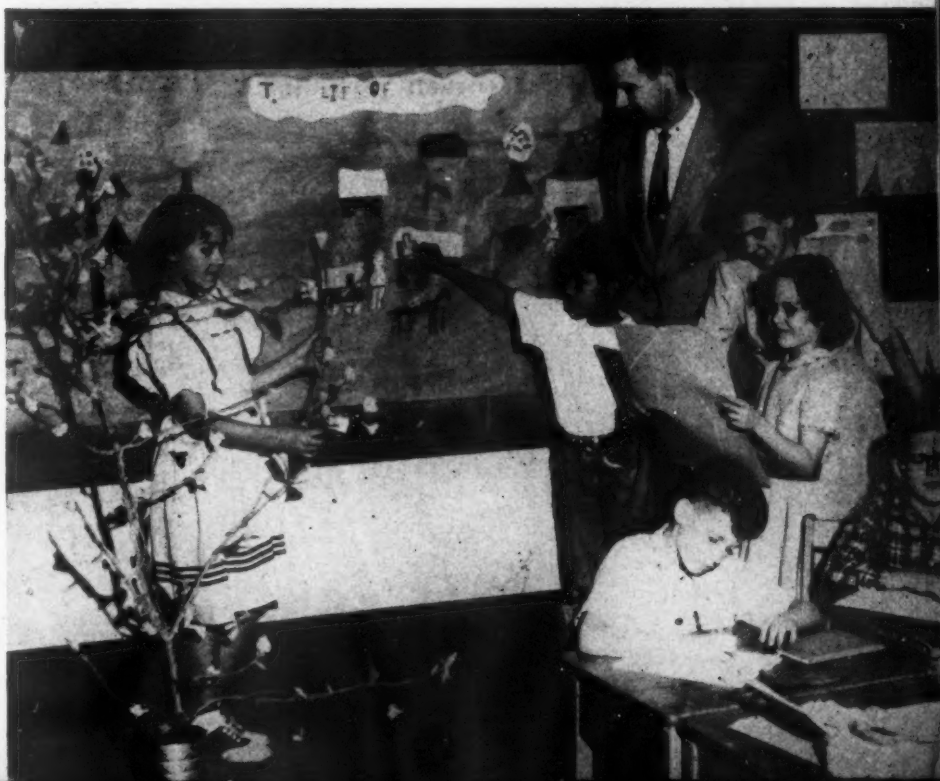
Such an approach is based on the assumption that as a specialist, the supervisor has the job of helping less experienced and less creative teachers. A position of superiority is assumed from the start. But it makes it hard for the supervisor to respect the teachers with whom he works.

What can an art supervisor do? We can get help on this question by looking first at what the supervisor has the power to do, according to current thinking about administration and supervision. Then, assuming that each art supervisor decides clearly for himself what it is that he is trying to do, he may consult our growing knowledge of (continued on page 45)

READINGS TO HELP THE ART SUPERVISOR

- (1) Edwin H. Reeder, *Supervision in the Elementary School* (Houghton Mifflin Co., 1953). The material on the general elementary school supervisor, pp. 333-341, is even more in keeping with the views of this article than is the section on the special-subject supervisor. The approach to supervision is both descriptive and critical. The art supervisor will find much that is helpful in Part I and some chapters of Part II even though specific references are made to the role of the principal.
- (2) George Sharp, *Curriculum Change as Re-education of the Teacher* (New York: Bureau of Publications, Teachers College, Columbia University, 1951). This slim volume shows how a non-directive type of approach can be applied to actual situations in working with individuals and groups toward better teaching.
- (3) Kimball Wiles, *Supervision for Better Schools*, (New York: Prentice-Hall, Inc., 1950). Sections on "How Can Creativity be Increased?", "How Much Faith is Necessary?", "How Can the Workshop Method Be Used?" are especially valuable.
- (4) Ralph White and Ronald Lippitt, "Leader Behavior and Member Reaction in Three 'Social Climates'", D. Cartwright and A. Zander (eds.), *Group Dynamics: Research and Theory*, (Chicago: Row Peterson, 1953), pp. 585-611. The results of this study, in terms of the effect of approaches to leadership, were widely publicized. This source also gives material on the behavior and conversation of the leaders and children involved in the study. Since they were working on a crafts project, this material is of special help to art teachers and supervisors. Try reading the leader-comments and asking yourself "Which kind of a leader am I?" Excerpts from the group sessions, with a running commentary on them, are given in the following source: Ronald Lippitt and Ralph K. White, "The 'Social Climate' of Children's Groups", in R. G. Barker, J. Kounin, and H. Wright (eds.), *Child Development and Behavior*, (New York: McGraw-Hill Book Company, 1943) pp. 485-508.
- (5) Lancelot Law Whyte, *The Next Development in Man*, available in the Mentor pocket edition, puts forth this idea in a solid treatise on social philosophy by a man of science.

Art supervisor can bring art projects and people together and increase administrators' recognition of teachers' work, public understanding of children's work, appreciation of individual efforts and understanding between age levels.





POTTERY — by Rex Mason

ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD



Would you like to know something more about the artist who provides this month's excellent demonstration of how to "throw" a pot on a potter's wheel on page 26 of this issue?

Rex Mason was born in Madison, Wisconsin. He studied at the Layton School of Art in Milwaukee and the California School of Fine Arts in San Francisco. For several years he was a member of the Association of San Francisco Potters.

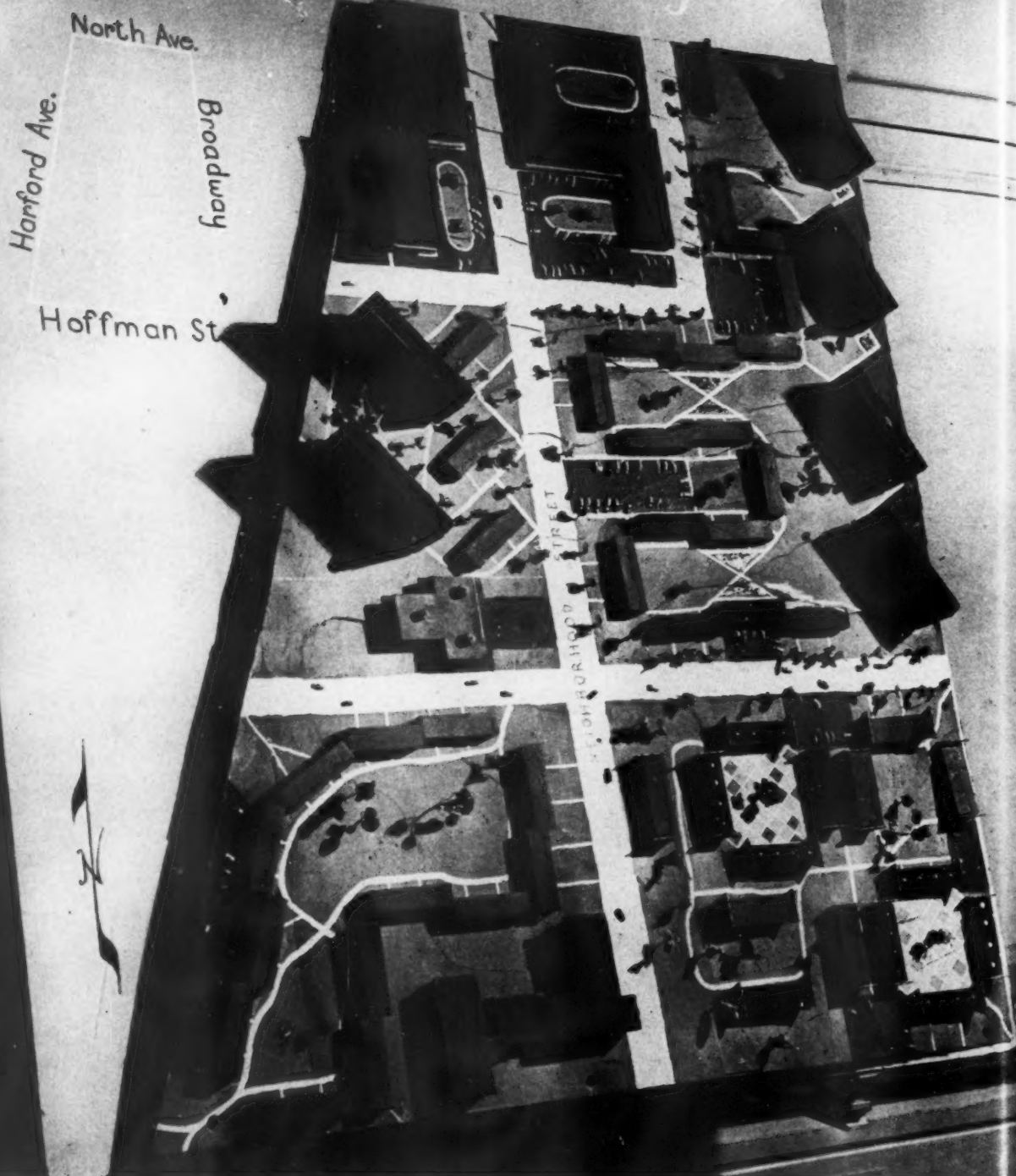
Mr. Mason has gained recognition as a teacher as well as an artist. He has been on the teaching staff of Montana State College, the California College of Arts and Crafts, the University of California Extension and, at present, is Potter in Residence at the University of British Columbia, Canada.

Examples of pottery by Rex Mason are to be found in many private and public collections including those of Mills College and the University of Montana, Portland Art Museum, the Louisville Museum, the Vancouver Art Gallery, the International Ceramic Museum at Faenza, Italy, and the Fine Arts Gallery of the University of British Columbia.

About his own work Mr. Mason says, "Most people who are concerned with any of the creative arts and crafts are usually too close to their own efforts to give any kind of a clear picture of just what it is they stand for. I include myself in that group and endeavor to let my work speak for me — which I believe is the function of the artist whether he be painter or potter. I believe in a standard of craftsmanship, an attempt to explore all the facets of the art of the potter and a humility to any honest and expressive pot."

Pottery bowls
are reproduced through
the courtesy of
the artist

Redevelopment project



Senior high student's redevelopment design helps class see that art education affects community taste and living standard.

THE BALTIMORE SCENE

While art students paint the town and learn about civic life, eastern city gets a look at itself.

By **LEON L. WINSLOW**

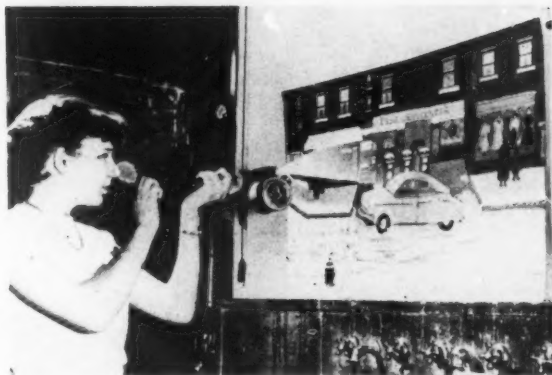
Director of Art Education
Baltimore Public Schools

Boys and girls in Baltimore's public junior and senior high schools recently participated in a city-wide picture-making activity with the purpose of illustrating life in their community. "The Baltimore Scene" was suggested by the International Art Exchange Project of the American Junior Red Cross in which many students had taken part in the past.

Present-day teachers needn't be reminded that art education has an important objective in the improvement of community living conditions. Art as a curriculum area and the standards of living obtaining in any community bear a definite relationship to each other. Moreover, it should be possible to judge the effectiveness of a community's art education program by examining the prevailing taste of its citizens.

The immediate objective of the Baltimore picture-making project was to afford an outlet for civic and artistic expression. Another purpose was to provide pictures for schoolroom decoration. Although the maximum size of the Red Cross pictures was 22x28 inches, a larger size was permitted in the new project because it would offer a greater measure of freedom

All themes were taken from local environment. Tenth-grade art student chose "The New Stadium Under Construction".



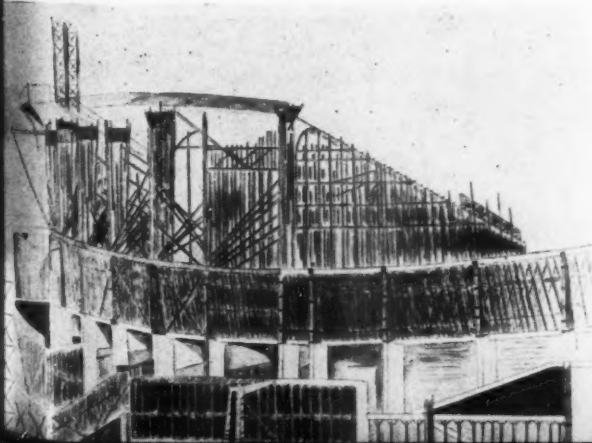
With street scenes as theme student gets look of winter air by spattering show card painting with opaque white.

to the student-artist. Subsequently, the size adopted for the new pictures was twice that of the Red Cross dimension, or 28x44 inches, a "stock size".

Each of the ten high school art departments participating in this activity initiated it by classroom discussion of the local environment, building up a list of themes like "Automobile Service Center", "Back Yards on Monday", "Shopping in Howard Street", "The New Baltimore Stadium", "City Hall Plaza", "Western Maryland Railway", "City Hospital", "At the Station", "Sketching at the Museum" and many more.

Once the list of themes had been developed and listed

Young artists learn to translate into paint such mundane community sights as windy "Back Yards" by tenth-grader.





Project allowed students wide latitude in choice of subject matter, size of painting, media.

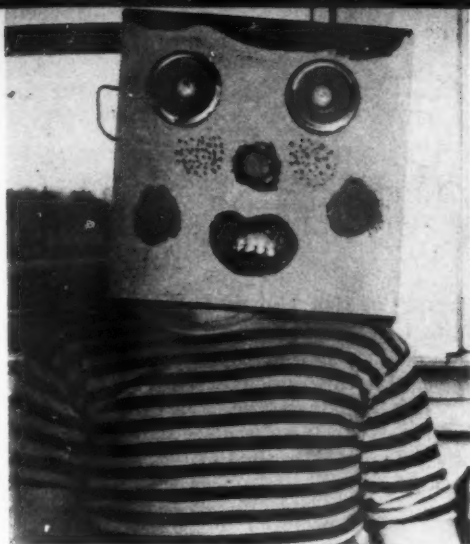
on the chalkboard, the student was free to use for his composition any of those suggested, or to take an entirely new one. Most students preferred to work alone but there were several who worked together on a picture. Most students made preliminary sketches, although a few worked directly on their large sheets of paper on table tops or spread out on the floor. The media used ranged from soft wax crayon to show-card color and oil paint, but most of the pictures were done in transparent or opaque water color over a preliminary pencil sketch. As the work progressed, the students visited the scene of their subjects. Some also paid a visit to the art museum or to the public library for ideas for their pictures.

"Each of us chose the subject of greatest interest to himself," wrote one of the teachers engaged in the project. "Lucy chose churches; Arlene, the bay bridge; Joanne, a side street; Carole, the flower mart; Pauline, the zoo; Iris, back yards, and Loretta, marble steps. Interest ran high as the first graphic layouts were begun. We all had to use rather smooth cardboard and were surprised to find that we could get so much variety and individuality from inks and dyes, colored pencils, crayons, finger paint medium, as well as opaque and transparent water color. These we mixed and matched as much as we liked. The results were beautiful and justified a technique that most of us have never dared

(continued on page 43)



Art work on exhibit in School Museum was later telecast to public and finally used for schoolroom decoration.



"JUNK HEADS"

Praise the new syllabus and pass the paper machel

Junior high art has flown its manila paper coop.

By **WILLIAM LITTLE**

Director of Art, Maryvale School System
Cheektowaga, N. Y.

If our predecessors in the art education field found seventh-graders a troublesome group, the reasons are obvious. In junior high school children's imaginations reach their highest peak, and to confine their creative minds is to stimulate trouble.

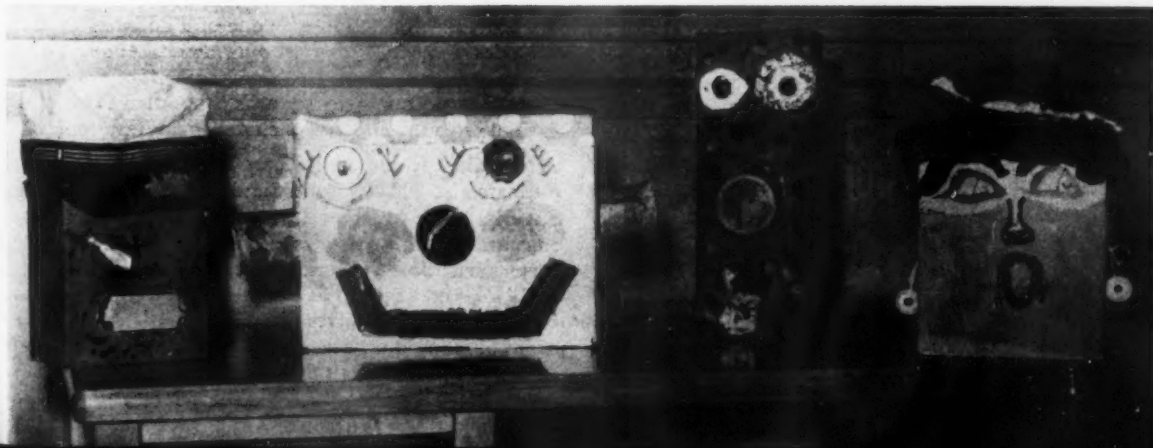
Adolescence is an age between juvenilism and sophistication when creative expression is just waiting to be tapped. Except for some directions in the use of media, few suggestions need be given once a seventh- or eighth-grader is genuinely stimulated. When students are given the opportunity to express their ideas independently, the two big problems that face junior high art teachers — discipline and evaluation — are solved.

A Maryvale High School project that demonstrated seventh-graders' escape to creative freedom was making "junk heads". Each student brought in a (continued on page 41)



Once started on project, seventh-graders are allowed to progress independently. Each head fits personality of it maker.

Adolescence is a time of life when high spirits "bust out all over". Students express humor constructively in "junk heads".



PROFESSIONALLY SPEAKING...

CALENDAR OF EVENTS

Nearly two thousand art directors, supervisors and teachers from all 48 states are expected to attend the National Art Education Association's biennial conference April 11-16, 1955, at the Hotel Statler in Cleveland, Ohio. They will have an opportunity to investigate the educational possibilities of many media as demonstrated by a corps of competent professional craftsmen, teachers of art and students.

Marion Quin Dix, Elizabeth, New Jersey, president of the National Art Education Association, has announced that Melvin Tummin of Princeton University, Norman Cousins, editor of the *Saturday Review*, Senator Wayne Morse, Dr. William Milliken of Cleveland and Dr. Edwin Ziegfeld, Teachers College, Columbia University, will be the leading speakers at the general sessions of the Conference.

The sixth annual convention of the New York State Art Teachers Association is to be held April 2, 3 and

By DERWIN W. EDWARDS

4 on the campus of State University Teachers College at New Paltz. Larry Argiro, President, (and Associate Professor of Art at New Paltz), reports that Ralph M. Pearson, author, art critic and educator, and Anton Refregier, nationally-known painter, will be the principal speakers during the three-day conference. A series of workshops in unusual materials and media will be part of the convention program along with the usual interesting group discussions.

April 29 and 30 are the dates of the Second Annual Spring Conference of the Pennsylvania Art Education Association to be held at the Theodore Roosevelt Junior High School, 2800 West Fourth Street (Route 220), Williamsport, Pennsylvania.

State Teachers college, Edinboro, Pennsylvania, will host the 11th Annual Western Pennsylvania Conference on Art Education April 1 and 2. Demonstrations, discussion groups, experimental movies and commercial exhibitions will be featured. Harold A. Schultz, Professor of Art Education, University of Illinois, will be the principal speaker on the theme "A Design for Art Education."

WBEN-TV, Buffalo, Pioneers Colorcasts Of Creative Educational Series

Buffalo's widely-known WBEN-TV has done it again. This pioneer station, which has received international acclaim for its non-commercial presentation of education programs such as "Fun to Learn About Art" and "Learn and Live", has scored another "first" in art education. This time it is color television. WBEN-TV's first local colorcast featured an informal "arm-chair" discussion of modern art by Prof. Howard Conant of the State University College of Teachers at Buffalo and conductor of the fun-art series. The art series, soon to begin its fourth year of weekly creative art programs for children, is one of a daily series that includes *Fun to Learn About Music*, *About Latin America*, *About Storybookland* and *About Science*. The "Learn and Live" series is a popular adult education program and has included many art topics.

Addressing an audience of pre-football game viewers estimated at 200,000 (one Sunday last fall) Dr. Conant illustrated his topic with brightly colored, strong-in-contrast 2x2-inch slides, together with an explanatory chart. Most viewers, of course, saw the program in black and white. He began by showing examples of modern dishes, knives and forks, drapes, and houses, explaining that we can enjoy modern paintings for the same reasons that we enjoy these utilitarian

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products. Then he showed examples of 19th and 20th Century modern paintings.

Color television offers a tremendous challenge to the entire art field. What area of learning is better suited to visual presentations in color?

Creative Art Education Workshop — Summer 1955

In 1955 the Rutgers School of Education will conduct its second series of summer workshops in art education for graduate teachers of art and others working in the schools. The content of these workshops will be built on actual problems encountered in the classroom. Opportunity will be given to experience the techniques and organization of small group activity and to gain some understanding of group dynamics. While emphasis will be placed on integration of the arts, the general aim is to send each participant back to his classroom with an enriched repertoire of ideas, techniques and methods for involving children of all levels of capacity in expressive activities.

The media will include three-dimensional design, paper sculpture, mobile construction, jewelry, sculpture, enamels, silkscreen, painting and stage design. The workshops will be offered for six weeks beginning June 27 and continuing through August 5. They will be planned in two units of three weeks each. They may be taken independently and each three-week unit will carry undergraduate or graduate credit of three points. •

Junk Heads

(continued from page 39)

medium-sized box and many discarded useless objects from home. Objects turned up by this scavenger hunt were buttons, tin cans, jar rubbers, cloth, small boxes and parts of broken toys.

The introductory discussion reminded the class of materials like tempera paint, glue, knives, scissors and paper-tape available in the art room that might be used. Each student then went ahead in

his own way, organizing and constructing according to his interests, ability and personality. In many cases this project gave the boys and girls opportunity to be humorous without disturbing anyone.

There are other educational growth aspects to this type of art activity in addition to creative expression. The students were responsible for securing the junk materials for their project and the end result reflected the acceptance of this responsibility. Often they bargained among themselves to get pieces of junk that better fitted their plans.

Home was involved in this project as the source of materials and the students' enthusiasm helped to illustrate contemporary art education philosophies to parents.

Finally, and perhaps most important of all, this type of project will satisfy all categories of children mixed together in a junior high art program. The slow and the fast, the talented and the not-so-gifted are neither bored nor frustrated by this type of art project. If junior high students are allowed to follow their natural path to creativeness they can be the backbone of a secondary level art program. •

Eyes Have It!

(continued from page 17)

Then you will look at the objects—man has placed on the earth—houses, churches, skyscrapers, streets, automobiles, railways, etc.—and you will learn to see them as forms in various shapes of light and dark and warm and cool colors. You will not learn this at once but it will come naturally to you when you have learned to use your eyes.

"It is best not to try to improve a sketch after you leave the spot. But when you reproduce your own sketch in another media, you can make any changes you desire.

"Never be discouraged by comparing your drawings with those of others. Remember, you are expressing your idea in your own personal way and in that respect you are as creative as anyone." •

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

A FOUNDATION FOR ART EDUCATION, Manuel Barkan, The Ronald Press, New York, N.Y., 1955, \$4.00.

Those interested in art or education or both will be well rewarded when they read *A Foundation For Art Education* by Manuel Barkan. It is one of the most impressive books to appear in the literature of art education in some time. It looks beneath the surface of our art values and assumptions about education in the arts. Dr. Barkan shows us the foundations upon which a sound approach to art education can be developed as he examines the purposes and reveals the behaviors stemming from different value systems.

The volume consists of three parts. The first section examines the sources and development of current thought in the field of art education to identify some of the basic teaching problems. The second part relates the basic problems in art education to significant concepts about human behavior growing out of research in other fields. The findings from related fields of study are brought together in the form of a new frame of reference for art education in the third section of the book. The logically-developed sequences of ideas and investigations presented by the author are well written. The text is notably free of semantic involvement. While *A Foundation For Art Education* contains no illustrations (and doesn't need them!) descriptions of situations in school and community life used by the author serve to make its points clear and closer to the experiences of its readers.

Dr. Barkan believes that "education through the arts should fulfill a human need by helping children in achieving rich satisfaction through the construction of integrated and esthetic relationships. To provide children with avenues for creative behavior, teachers need to be sensitive to the circumstances under which individuals can act through the arts in meaningful ways." And then he adds that teachers need to be able to recognize the differences between behavior which merely "utilizes" art materials and behavior which is purposeful, artistic and creative.

In order for a teacher to create the means for art to function as meaningful creative experience for the child, Dr. Barkan believes it is not only important to understand the values and purposes of art experiences but the teacher must know the operational aspects of its application. In this last chapter, entitled "The Improvement of Teaching", he spells out some possible considerations in working

with children, with other teachers, with supervisors and parents toward providing art education through experience. Rather than propose some specific methodology or formula, he relates the values and behavior aspects of children's learning to ways in which teachers may work out their own operational problems in terms of their particular situation.

Emphasis is placed on the continuous art growth of individuals rather than on blocks of school development such as elementary or secondary levels treated separately. However, Dr. Barkan does express a concern for art at the secondary level. In his brief discussion of art education at the secondary level, he notes that the secondary art program has made less progress than that on the elementary level.

Dr. Barkan, a professor of art education at Ohio State University, has had an opportunity to observe schools throughout the United States. In 1950-51 he visited schools from coast to coast interviewing teachers and administrators and observing art education in school systems of all types and sizes. More recently, under a Ford Foundation grant he has directed a study of creativity in which noted authorities from the fields of sociology, psychology, anthropology, philosophy and education have participated.

Foundations For Art Education is worth owning, sharing and reading reflectively. It offers no ready-tailored solutions to teaching "next week's art lesson". It puts the challenge up to its readers to examine their own concepts of art education and evaluate them in terms of the many potential values which it reveals to us.

• • •

RESEARCH IN ART EDUCATION, Fifth Yearbook, National Art Education Association, Manuel Barkan, editor, National Art Education Association, State Teachers College, Kutztown, Pa., 1954.

Good evidence of the coming-of-age of the Art Education Guild is to be found in the first research yearbook of the field's professional organization, The National Art Education Association. Art educators have drawn heavily and continuously on researches in related fields to support their concepts and ideas. The sporadic appearance of individual research in art education has failed to "scratch the surface" in the overall need for re-

search which will give greater validity and meaning in the teaching of art. The National Art Education Association's Fifth Yearbook, *Research in Art Education*, is a good beginning in an examination of the problems of our field and their possible solutions. Under the able leadership of Dr. Manuel Barkan, Ohio State University, teams of art educators from different teaching situations in various sections of the United States have examined some of the needs for research and begun, quite wisely, to focus their attention on a limited group of problems — the certification, training, and placement of art teachers; the comparative costs of art supplies in typical school systems; the status of current objectives in art education; and children's art work and their sociometric status. The editor and his associates point out to readers that the needs for research in art education are great; they do not presume the problems reported in the Fifth Yearbook as those needing the most urgent study nor do they present them as completely conclusive evidence. Their findings open the door to future examination and present some provocative food for thought.

It should be noted that Lester Dix sets the stage in *Research in Art Education* with a particularly pertinent introduction in which he points up the significance of research in art education and the problems peculiar to that research.

Baltimore

(continued from page 38)

to try before." (Lena Picker, "Baltimore Our Baltimore" in *Baltimore Bulletin of Education* for September, 1954, p. 31.)

As students explore a community they come to realize that the taste of its citizens is revealed by its contemporary architecture as well as by the way its historic buildings are maintained, and by its plans for the future. In order to meet the requirements of good architecture, a building must be conceived and constructed to fill the requirements of use. Houses for instance take

on a new meaning once their art significance is understood. So is it with all the architecture included in courses of study; it helps boys and girls to be discriminating homemakers and better citizens.

Pupils in the high school art curriculum course in architecture undertook, with Mr. George F. Horn, their architecture teacher, a study of local community planning. They decided that some parts of their community should be redeveloped, since their present arrangement constitutes a senseless jumble of homes, schools, stores and other architectural forms, with little or no space reserved for recreation or other community purposes.

This problem in the redevelopment of a Baltimore area in the opinion of Mr. Horn "helped the student in the following ways: it brought about a better understanding of the individual's relationship to the neighborhood and the neighborhood to the entire city. It showed him graphically the contrast between the good and bad of a neighborhood. It helped him to understand that good neighborhood planning will result from the cooperation of all working together. Finally, it revealed to him the part that government agencies, as well as the individual, play in achieving good community planning."

The two activities described in this article will serve to demonstrate how art education may sometimes be motivated by illustrating activities of the community, and by the planning of community redevelopment. Such enterprises are of interest and value not only to the student, but to adult citizens as well, especially the parents of public school boys and girls. The resulting pictures showing life in Baltimore, and the drawings and models of a reconstructed Baltimore area, were later made available to the public through three telecast programs in two of which the student artists were afforded the opportunity of showing and discussing their works.

Through such activities the pupil gradually came to acquire a deeper understanding of community

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needs, and of the fact that art may be called upon to contribute satisfactory solutions. At the same time he came to appreciate more fully the art processes involved, to attain increased skill in their performance, and ultimately to acquire good judgment and taste because of these experiences. Such activities appeal to individual differences and they also help to satisfy the esthetic needs of students. They help to maintain the interest and to secure the enthusiastic response of all. •

Magic Loom

(continued from page 10)

Physically, the workshop at Francisco Junior High School is a good-sized activity room situated between two art classrooms. The workshop walls adjoining the art classrooms are of glass, thus affording the two art teachers unobstructed supervision from their own rooms at all times. The shop is adequately equipped with large and small kiln, a kick wheel, tools for jewelry making, work benches, vises and weaving looms.

After a preliminary study of the basic principles of design and their applications, these non-English-speaking students are provided with different kinds of media such as wood, stone, clay, copper wire, paper, and yarns. Thus they become aware of a "feeling" for form, line, and color.

Conscious of their lack of English vocabulary, the students at first are tense and cramped in their expression. Here the teacher plays an important part in loosening their tenseness by using other students as interpreters and "assistant teachers." Heretofore, the student has been an entity unto himself, but by this sharing of experience with other students in the class, he becomes an integral part of the group.

Puppetry carving provides an excellent opportunity for freer verbal expression by which he interprets his Oriental folklore and legends, and later, as more confidence is gained, he will act out a play interpreting his new environment such as "A Visit to the Zoo".

In jewelry design another process is explored. The limitations of a new medium, and the possibilities for creativity — the cutting, sawing, soldering or bending of copper sheets and wire — all are outlets for self-expression.

Mobiles—a test for the imagination in the use of abstract forms, an ever-moving three-dimensional device, development of balance and leverage — wonderfully challenging communication in group participation!

Weaving results in teamwork and a sharing of responsibility. Two students work in pairs to thread each other's looms. Their individual choices are expressed by selecting materials such as yarn, jute, string, bamboo, keeping in mind a definite proportion of color and textures.

But it is in ceramics that the student loses himself completely. Here in his own hands, he has something to mold into a living embodiment of his own feeling, based on centuries of inherent appreciation for simplicity of line and form. Often his piece is reminiscent of ancient Oriental symbolism, such as sacred animals — elephant, dragon, lion—or perhaps a legendary figure, a temple or familiar ornamental form.

When the piece has reached the first or bisque firing stage, he may help stack the kiln. The glazing period is a mysterious experience because the label on the jar of glaze is his only indication of color. Waiting for the second firing of his glazed object, his natural Oriental composure is greatly taxed by an overwhelming curiosity to see the product of his hands.

Then comes the long-awaited moment. All gather around the kiln, breathless, big-eyed. The magic door opens slowly, dramatically, and there before his very eyes is his own creation — a thing of beauty and a personal triumph.

And so their Americanization progresses through art experience. As they gradually absorb American customs and manners, these Chinese students display the unusual faculty of uniting the new and the modern with their own traditional motifs and designs. •

Can You Take It

(continued from page 22)

in the required art appreciation creative course at New Trier Township High School. The cartooning, at the very end of the course, is primarily to keep student interest at a high pitch and to obviate discipline problems that are expected in most required studies. When students are told that their cartooning efforts will not have a negative effect on their grades, they are at their critical best!

Students are allowed to use any medium at hand: crayon, pencil, brush and ink, cut or torn paper.

It is wise to orient the class on the value of cartoon and caricature in contemporary and historical perspective. Who can argue against the sociological effectiveness of caricatures by Cruikshank, Hogarth, Daumier or Picasso? Who can honestly protest that cartoonists like Caniff, Disney, Capp, or Steinberg are lacking in artistic integrity? It is easy and good fun to present conversationally a proper framework for this project.

Anything goes except vulgarity and crudeness. Some students may wish to use the psychological device of attaching human heads to animal bodies.

Students should be encouraged to look for salient features — a long nose, large ears, excessively long or beautiful hair, etc. — that can be used for exaggeration. One boy made a large hole in the head of his cartooned figure as a passageway for flying birds. Another student saw his chum as a muscle-bound gargantua with a peanut-sized head.



A cartooning project where the teacher bears the brunt is indeed not one for authoritarians. But it is a valuable activity that flourishes in a democratic classroom atmosphere wherein the student's interests are of paramount importance. •

Supervision

(continued from page 33)

curriculum change, processes of individual and social change and group dynamics. People in these fields share with art people a concern over how we can work together more effectively and still be consistent.

What powers does a supervisor have? The "special subjects" supervisors (No. 1, "Readings") are now generally considered as specialists who serve teachers and schools by acting as resource people, as inspirational leaders and as coordinators. Note that these are all positive, constructive functions. Note also the trend away from "line officer" status, with powers of hiring, firing, rating, criticizing, correcting — in short, bossing. Except for those who enjoy the boss role, this loss of powers is the lifting of an ill-fitting burden from art personnel. They have lost a weapon for imposing their ideas (such weapons more often killed than converted, anyway) and they have gained a tool for building their ideas within schools and developing their beliefs within people.

In many school systems, this new supervisor is gaining the right to a flexible schedule so that he may give help when and where it is needed. As a coordinator he may justly expect more unscheduled time. In systems where democratic group supervision is developing, the supervisor's right to hold workshops, report to faculty groups, initiate study groups and conduct in-service training finds acceptance and enthusiasm.

But even these rights may not be exercised immediately. The supervisor may find himself developing his new role in a school system whose teachers or administrators still distrust or oppose democratic

group methods of professional growth. He may be younger and less experienced than the teachers he is supervising, or not ready for group leadership. He will probably want to wait for the initiative to come from the group, rather than to demand his rights and lose support. Meanwhile, he may assume the role of a consultant who helps individuals rather than that of a supervisor who exercises group leadership. As a consultant to individuals he need not be merely a traveling art teacher. After all, merely doing creative teaching for

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teachers is — in terms of teacher growth — on a level with painting a picture for the child who is not confident about painting. The consultant works with teachers the way a supervisor should work with groups and an art teacher with children: to bring out their abilities. The consultant further keeps his right to a flexible schedule if he acts as a coordinator through such things as bulletins and displays and offers such services as the handling of supplies and exhibits.

In fact, he begins to lead by serving. And powerless as this role may seem, it can bring about sincere and voluntary change (Nos. 2 and 3, "Readings"). Forced change makes the outsides of people conform and the insides resent. In Sandburg's words, it "never grew anything worth growing." And creativity in art and in the art of teaching is a growing thing.

The art person, his fellow teachers and the administration will grow gradually and in a variety of ways. In fact, this developing relationship will be characterized by its flexibility. Once the art supervisor has secured the right to a genuinely helpful and democratic relationship with school personnel — and it will go hard with him if he settles for less — he can take a long look at his goals of group action and teacher development, and then go ahead and be flexible in method without being confused or compromised about his aims. He can try teaching, observing and helping; he can be on call or on schedule, or both; he can work in and out of class time and classrooms; he can use an art room or work in contained classrooms. He might start by working entirely as a "helping teacher" alongside the classroom teacher.

What about the art supervisor as a resource person? After all, he's supposed to be an expert in art. Can he be an authority without being an authoritarian? What place do experts have in democracy, anyway?

Democracy could reject experts, establish a mobocracy, and operate on a level of mediocrity. At best

it would be a smug fixation at the status quo. Non-conformists and those with special abilities would be encouraged to "adjust". This enforced equality at a common level, however, is not the view of democracy which respects the individuality that can change the common level for all.

Democracy as an unleashing of individualities, however, puts the expert in an equally bad spot, for he must then carefully refrain from exerting influence on individual personalities. Some early interpretations of progressive art teaching tried this approach. In order to avoid imposing ideas, the ideas are withheld — on a find-out-for-yourself basis. It is revealing to discover that in this directionless freedom we often found stereotyped art work — probably a defense against the confusion.

Our truly democratic art expert will not merely conform to the existing art program and try to please everyone by pretending that everything is fine. Nor will he want to hide his expertness in order to let each of the teachers continue unaided in their old separate ways. He must find a helpful way to use his expertness in improving the program.

Research and thought have begun to define a role for the expert. Experts can open up a range and variety of ideas while still leaving the choices and decisions free. Experts can present opinions if they encourage the right to differ with these opinions. Group leaders who are experts at bringing out individual opinions and abilities are a great help to groups who are working to solve their own problems. One well-known study (No. 4, "Readings") showed an anti-expert, every-man-for-himself type of group, based on a popular concept of democracy, losing out to a democratically-led group whose leader, besides being expert in the work they were doing, was especially capable in helping people work together and make their own decisions together. Even the non-directive psychologists — opposed to directing others and to imposing expert opinions on people — have developed a special expertness at

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helping people to help themselves. Finally, we have those who envision democracy as a system in which leaders will be chosen because they are experts in helping everyone in the community to grow to full stature (No. 5, "Readings").

In finding a place for the expert in a democracy, we find that he must be an expert in Democracy. If he wants his ideas on art to spread and take deep root in our culture, he must prove them worthwhile by giving people a chance to choose them freely and wholeheartedly. If he wants teachers to change and become more creative, he must learn that *people change themselves* when they are given opportunity and encouragement and help. He will respect the aims and dreams and difficulties of teachers. He'll listen with interest. He'll use his abilities first of all to help teachers to do better what they are already trying to do. He will never force his supervision nor his help on teachers; he'll wait until they ask and he'll find ways to make that asking easy. He will be more welcome to drop in on teachers because they will know that he is there to learn from what they are doing or to enjoy it with them — not to criticize. He will try to give the teachers as much responsibility as administration will let him. For example, he can help them to select and store their own supplies, rather than doling them out from a central point.

As teachers assume more and more responsibility, the art supervisor may seem to be "working himself out of a job". This idea goes back to the origin of art supervisors as specialists who were to bring in a neglected subject or bring teachers up to par in an area often neglected in teacher-training. Actually the functions of coordination and inspiration keep growing and making the supervisor's job bigger than ever, even after all the teachers are competent in teaching art in their own classrooms. There will then be more of everything: complicated projects to lend a hand with, art work to exhibit and photograph, progress to appreciate, products to admire, ideas to circulate, mater-

(continued on page 49)

Learning To See

(continued from page 12)

problems. They immediately started to make plans for the trip. They began to list the things about a tree they should look for. They decided they would look at the trunk, the limbs and the leaves. Someone put forward the idea that perhaps different kinds of trees would look different. They would find out specifically what it is that makes them different.

The children were ready for looking and seeing by the time they went for their walk. One child said she could remember better if she could draw some trees while she was outside and it was decided that each child would take with him his own piece of charcoal, chipboard and newsprint.

Every child made a drawing of a tree on this walk. Even though it was winter, each was able to get a quick sketch. Also they got many looks at the trees around the grounds of the building. Coming back into the building the children were excited over their findings. One child said, "The trees we made before we went outside certainly do look funny now that we have really *looked* at trees. I believe we have never really seen a tree before."

Back in the building the children sat down and painted in color the trees they had seen. Their results showed that the children had grown in ability to observe. The fact that the "seeing" lesson was a success solidified when one of the children said, "Miss McClelland, you know I think I can paint better since we learned to see." *



Supervision

(continued from page 48)

als to be hunted for, correlations to be devised, visual aids to be used, case studies to be consulted about, community members to be asked in, community work to be arranged, and more chance for the art teacher to be as interested in other areas of the curriculum as he hopes teachers will be in art. An unrecognized service that many art supervisors render is in sharing the joys and problems and achievements of teachers who are isolated in their separate classrooms. To work in all these ways and with all these tools to build a growing relationship with human beings in a school system is a creative act of the highest order.

But haven't we lost the art-expert again? Unless he works as a teacher of technical courses on an advanced level, the art expert whose ability is confined to subject matter functions mainly as a researcher, a technical consultant and a writer. If he is not an expert in working with people, he should remain a non-supervising expert, and will probably be happier as such. The talents of too many of these people are wasted when they are pushed into supervisory jobs.

The art supervisor should be someone who can keep on learning from the art experts and can serve by mediating between them and the education world. The supervisor will be able to use subject-matter expertness as the medium with which he works. The methods he uses will be continually enriched by contact with another kind of expert — the advanced workers in psychology and sociology and administration. The supervisor needn't be an expert either in art or other fields; it is more important that he be in contact with a wide range of them. He should know how to find the special kinds of help and information that teachers may need.

Since the most important expertness of the art supervisor is the ability to help teachers teach more creatively, the training of these supervisors needs drastic revision.

Art subject-matter has generally been stressed, ever since the earliest days of the artist-supervisor who often shared his art-expertness to the detriment of the child's individuality. When "free expression" also failed to develop the child's full individuality, and the need of understanding and guidance was recognized, it became important that art teachers be trained in child development and child

art. These areas have been added to the curriculum of many institutions that train art teachers and supervisors.

When the idea of the contained classroom developed, children's art work was brought under the guidance of the classroom teacher who could know each child more fully as an individual. Then the art supervisor, instead of trying to



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Glue tightly around waist. . . Cut white felt shirt front and glue to cut-out with collar turned down, see photo; paste on **B** felt tie (class color). Make complete blue felt coat. Paste on felt flower.

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reach great numbers of children individually, could work through the classroom teacher in the process of helping the teacher help the child to be creative.

This requires abilities beyond those which teacher-training programs generally try to develop in art teachers. And it is art teachers — or even less-prepared artists — who often become art supervisors. They need abilities in democratic leadership, human relations and the dynamics of change. That our art education programs often crumble before the walls of traditional teaching and that our art supervisors often feel they are fighting insuperable odds may be due to our neglect of these important tools in the training of art supervisors and to their failure to think through the implications of their creative role.

Yet even with this additional training in insight, the art supervisor's job won't be easy. He who seeks change is always somewhat suspect. He who would mediate between the artist and society may be scorned as a second-rate compromiser by the artist while society only gradually accepts him and his "differentness." And he will be working in one of the most resistant and challenging of materials: human nature. *

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